

QUARTERLY
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THE BOOK CLUB OF CALIFORNIA

Quarterly News-Letter

Addenda to Check List of *Leaf Books*

By DUNCAN H. OLMSTED

IN THE SUMMER and fall of 1961, the *Quarterly News-Letter*, Vol. XXVI, Nos. 3 and 4, published a "Check List of 'Leaf Books,' " which had been compiled by John Borden, David Magee and Duncan Olmsted. This check list is now brought up to date.

Of the 41 new entries, 27 have been published since 1961, 11 were published before 1961, two have no date of publication but probably were published before 1961, and one entry is a correction. The complete list, therefore, now totals 117 entries.

The earliest item known to the compilers is still Francis Fry's *A Description of the Great Bible* (No. 38), which was issued in England in 1865. The next earliest noted, however, is now *Sveriges Aldre Liturgiske Literatur* (No. 16A), which was issued in Sweden in 1879. Of the 117 items eight were issued in the 50 years between 1865 and 1915; 109 since 1922.

The most prolific publisher of 'Leaf Books' has been The Book Club of California. Starting with the *Aldus Pius Manutius* of 1924, The Book Club has issued 14 items. Running neck and neck are Dawson's Book Shop, Los Angeles, with 11 items, and David Magee, San Francisco, with 10 items.

In the 1961 list (there had been an earlier list published in the *Quarterly News-Letter* for March 1940), the books were entered chronologically according to the date of the leaf; thus number one was *Original Leaves From Famous Bibles*, 1121-1935, since the earliest leaf in the collection was dated 1121. This addenda continues to enter the books according to the date of the leaf; therefore, in the check list presented here, the first entry, with a leaf dated 1349, is number 3A.

In the previous list, we stated that "to qualify for this check list, the leaf must be an original printed page or manuscript and must be accompanied by some explanatory text. Thus, a Caxton or Gutenberg page, though it be bound or laid in a folder and so labeled on the cover would be inadmissible unless there is printed descriptive matter

within." To this, the present compiler might add that a book containing a broadside or a print would not be considered a 'leaf book' because the broadside or print was not originally a leaf of a book.

Like his associates of 1961, the present compiler is not so sanguine as to imagine that this list is now complete, and he will be very grateful for a note on any item that may have escaped his attention.

1349

- 3A. COLLECTION OF PICTURES OF OLD AND NEW PAPER-MAKING FOR HAND-MADE PAPERS, AND OF OLD PAPER-SHOP WITH ONE HUNDRED SEVENTY-FIVE SPECIMENS OF ACTUAL HAND-MADE PAPER, by Yoshishidon Seki. Some of the specimens are from printed books, the earliest printed fragment being from a book printed at the Koya Monastery in 1349. $7\frac{3}{4} \times 10\frac{3}{4}$, two volumes in a blue cloth case. 200 sets privately printed, Tokyo, 1965.

14th or 15th century

- 3B. GREETINGS FROM CHARLOTTE & NORMAN STROUSE, CHRISTMAS, 1958. With a page from a 14th or 15th century Antiphonal. Text by (Norman Strouse). 12 pages, $8\frac{1}{2} \times 6$, in cream colored wrappers, enclosed in a folder $10 \times 11\frac{1}{2}$. 200 copies printed at The Silverado Press, New York, 1958.

1420-1858

- 3C. SPECIMEN PAGES OF KOREAN MOVABLE TYPE, by Melvin P. McGovern. 90 special copies illustrated with 22 original leaves from Korean books to show the development of Korean movable type from 1420 to 1858. 74 pp., $11\frac{1}{2} \times 16\frac{1}{2}$, patterned paper boards in slip-case. 300 copies printed for Dawson's Book Shop, Los Angeles, by Peter Brogen, Tokyo, 1965.

1472

- 7A. NICHOLAS JENSON, by Rollo G. Silver. Together with a leaf from the *Pliny* printed by Nicholas Jenson at Venice in 1472. 16 pp., 15×10 , green cloth. 125 copies printed by The Nimrod Press, Boston, 1966.

1472

- 7B. THE DECRETUM OF GRATIAN. An original leaf printed on vellum by Peter Schoeffer. Two essays on the *Decretum* of Gratian by

Hellmut Lehman-Haupt and Charles McCurry. Together with an original leaf printed on vellum by Peter Schoeffer at Mainz in 1472. 24 pp., 19½ x 13¼, bound in quarter vellum over marbled boards, enclosed in yellow-green paper slip-case. 193 copies printed for Zeitlin & Ver Brugge, Los Angeles; Bernard M. Rosenthal, Inc., San Francisco, by Saul and Lillian Marks at the Plantin Press, Los Angeles, 1971.

ca. 1475-1890's

- 7C. SPECIMENS OF PARCHMENT, with notes by Ronald Reed. This album of specimens forms a supplement to *The Nature and Making of Parchment* by Ronald Reed, published by The Elmete Press, Leeds, England, 1975. 200 copies, 11 x 8 inches, loose sheets enclosed in the pocket of a portfolio with tan paper sides and brown cloth spine. Each specimen mounted on a separate sheet with a paragraph of text beneath. Copies numbered 1 to 110 contain ten specimens, three of which are from books: portion of a manuscript *Antiphonal*, probably 16th century; a leaf from a book published by Thomas Bird Mosher in the 1890's, and printed on "Japan vellum"; and a leaf from either a manuscript *Book of Hours*, ca. 1475, or a leaf from a manuscript *Rules of the Order of St. Clare*, 1520. Copies numbered 111 to 200 contain nine specimens, two of which are from books: the *Antiphonal* and the Mosher Press book on "Japan vellum" as above. Printed for Dawson's Book Shop, Los Angeles, by Grant Dahlstrom at the Castle Press, 1976.

1480

- 11A. GASTRONOMISK SPEGEL, by Richard Du Rietz. Historisk oversikt jamte forteckning over svenska kok-och nushallsbocker fram till 1850. *Gastronomic mirror*. An historical survey with a bibliography of Swedish cookery and household-books up to 1850. Bibliophile edition, 62 numbered copies, with a leaf inserted from the gastronomic incunabula by Plantina, *De honesta volutptate et valetudine*, Civedale, 1480. 110 pages, 8 x 5½, Stockholm, Thulins antikvriat i distribution, 1953.

1484

- 14A. COLARD MANSION. An original leaf from the Ovid *Moralise*, Bruges, 1484. With an introduction by Wytze & Lotte Hellinga. 18 pp.,

15½ x 11½, in blue buckram portfolio. 40 copies printed for Menno Hertzberger & Co., Amsterdam, 1963.

1487-1525

- 16A. SVERIGES ALDRE LITURGISKA LITERATUR. Bibliografia af G. E. Klemming. (SWEDEN'S OLD LITURGICAL LITERATURE. Bibliography by G. E. Klemming.) The work was issued in both octavo and folio editions. The folio edition, 50 copies, contains 34 original leaves from early Swedish liturgical books, dating from 1487 to 1525. 14½ x 8⅞. P. A. Norstedt & Soner, Stockholm, 1879.

15th century

- 29A. ILLUMINATED MANUSCRIPT ON VELLUM. A leaf from the *Officium Baetae Mariae Virginis*, 15th century. Descriptive note by Vincent Starrett. 6 pages, 10 x 6¾, bound in black paper over boards, with red leather label on front cover, black linen spine. Number of copies, printer and date not known.

ca. 1500

- 33A. JOHANN SCHOBSEN EIN MUNCHENER INKUNABLE-DRUCKER. (JOHANN SCHOBSEN AN INCUNABULA PRINTER OF MUNICH.) With a leaf from Wann, *Quadragesimale*, printed by Schobsen in Munich ca. 1500. Text taken from Konrad Haebler, *Der Deutsche Wiegendruck in Original-Typenbeispielen*, Munchen, 1927. (See No. 27.) Three-fold pamphlet (6 pages), 11¾ x 8½. Presented to members of The Book Friends of Munich, 22 September 1928, by Weiss & Co., Antiquariat, Munchen, and B. Heller, Booksellers, Munchen.

1503

- 33B. BARTOLOMEUS ZANNI, PRINTER AT VENICE 1486-1518 AND AT PORTESE 1489-1490. A monograph compiled from various sources by Duncan H. Olmsted. Together with a leaf from Jacobus de Voragine's *Legendario de Sancti* printed by Zanni at Venice, 1503. 12 pp., 13 x 9, in green wrappers. 135 numbered copies: numbers 1 to 100, reserved for members of The Roxburghe Club of San Francisco, each with a single leaf having one or more woodcuts; numbers 101 to 120, each with a single leaf with a woodcut or an initial letter; numbers I to XV, each with two or more

leaves with one or more woodcuts. Printed for Duncan H. Olmsted by Roger Levenson at his Tamalpais Press, Berkeley, California, 1962.

1514-1517

- 35A. THE GREAT POLYGLOT BIBLES, including a leaf from the *Complutensian* of Alcalá (should be Alcalá) 1514-1517, by Basil Hall. 60 pp., 15 x 10½. Presented in the French manner, unsewn folded sheets enclosed in an orange handmade paper folder, further enclosed in a purple cloth-covered hinged box. 400 copies printed for The Book Club of California by Lewis & Dorothy Allen at The Allen Press, Kentfield, California, 1966.

1535

- 37A. A LEAF FROM THE FIRST EDITION OF THE FIRST COMPLETE BIBLE IN ENGLISH, THE COVERDALE BIBLE, 1535. With an historical introduction by Allen P. Wikgren and a census of copies recorded in the British Isles and North America. 64 pp., 13¾ x 10, red cloth with black cloth spine. 425 copies printed for The Book Club of California by Lawton and Alfred Kennedy, San Francisco, 1974.

1535

- 37B. ALDUS MANUTIUS: FIRST MODERN PRINTER. Being a keepsake done for the guests of American Book-Stratford Press, Inc., on the occasion of the opening of their West Coast Division office at Palo Alto, California, in November, 1966. With a leaf from the Aldine classic *L. Coellii*, published in 1535. Text by Richard Ellis. 8 pp., 11¼ x 7¾, self-wrappers. 120 copies printed by Lewis Osborne, Palo Alto, California, 1966.

1551-1561

- 38A. THE BOOK OF GEOFFREY CHAUCER. An account of the publication of Geoffrey Chaucer's *Works* from the Fifteenth Century to modern times, by Charles Muscatine. With an original leaf from one of the great Sixteenth Century black letter folios, either from the undated edition printed about 1551, or from the edition of 1561. 72 pp., 14 x 10, bound in red cloth, gold stamped, with title on spine in gold. 450 copies printed for The Book Club of California by Lawton Kennedy, San Francisco, 1963.

1551-1561

- 38B. TWO CHAUCER LEAVES. Text adapted by Duncan H. Olmsted from Charles Muscatine's *THE BOOK OF GEOFFREY CHAUCER* (see No. 38A above.) With two leaves, one from each of two sixteenth-century blackletter folios, the undated edition, ca. 1551, and the edition of 1561. 4 pp., $13\frac{7}{8} \times 9\frac{7}{8}$. 88 copies printed for Duncan H. Olmsted by Duncan H. Olmsted and Roger Levenson at the latter's Tamalpais Press, Berkeley, California, 1965.

1552

- 38C. A DELIGHTFUL POCKET BOOK. Text by Herbert Reichner. With an original leaf from the pocket Fuchs *Plantarum Effigies* printed by Master Balthasar Arnoullet at Lyons in 1552. French fold, $6\frac{1}{2} \times 5$. Presented by Herbert Reichner, New York, Christmas? Number of copies and printer not known.

1568

- 39A. A NOBLE HERITAGE: Two conjugate leaves from the first edition of the Bishop's *Bible*, printed by Richard Jugge, London, 1568. 24 pp., $16\frac{1}{2} \times 11\frac{1}{4}$, in wine-red paper covers, enclosed in a Cockerel marbled paper slip-case. 220 copies produced under the direction of William Richard Chiles and Fallon Snyder, at Southern Methodist University, Dallas, Texas, 1973.

1575

- 40A. FRAY MATURINO GILBERTI & HIS BOOKS, by Ellen Shaffer. 49 copies include a leaf from Fray Maturino Gilberti's *Theosoro spiritual de pobres en lengua de Michuacan*. 28 pp., $7\frac{1}{2} \times 5$, blue gray paper boards, blue cloth spine. 149 copies printed for Glen Dawson, Dawson's Book Shop, Los Angeles, by Roger Levenson at his Tamalpais Press, Berkeley, California, 1963.

1578

- 40B. A LEAF FROM QUEEN ELIZABETH'S PRAYER BOOK 1578. Some words about a leaf, by Paul Jordan Smith. French fold, 9×6 . 125 copies printed for Jake Zeitlin, Inc., by The Ward Ritchie Press, Los Angeles, 1938. (This is a correction for No. 40 in the first checklist, correcting the date of the leaf.)

1587

- 40C. THE BOOK CALLED HOLINSHED'S CHRONICLES. An account of its inception, purpose, contributors, contents, publication, revision, and influence on William Shakespeare, by Stephen Booth. With a leaf from the 1587 edition. 96 pp., 14 x 8¾, bound in dark gray decorated paper boards with beige Rohleinen spine. 500 copies printed for The Book Club of California by Adrian Wilson at his Press in Tuscany Alley, San Francisco, 1968.

1587-1638

- 40D. THE EARLY OXFORD PRESS, a bibliography of printing and publishing at Oxford '1468'-1640, with notes, appendixes and illustrations, by Falconer Madan, M. A., Fellow of Brasenose College, Oxford. Each of the first 700 copies contains three specimens of actual pages from old Oxford books; after No. 700, at least one actual page is included. The pages were taken from the following books: Ursinus's *Summe of Christian Religion*, 1587 or 1589; Du Moulin's *Accomplishment of the prophecies*, 1613; N. Fuller's *Miscellanea Sacra*, 1616; Sanderson's *Logica*, 1618; Carpenter's *Philosophia Libera*, 1636; Grotius's *Defensio fidei catholicae*, 1636; Reusner's *Symbola*, 1638. 400 pp., 8½ x 5½, blue cloth, title stamped in gold on spine. Oxford, at the Clarendon Press, 1895.

1607-1688

- 44A. SVENSK LAGBIBLIOGRAFI, by Johannes Rudbeck. (SWEDISH LAW BIBLIOGRAPHY, by Johannes Rudbeck.) Descriptive and illustrated list of printed editions of the Swedish Province Laws, Laws of the Realm, Town Laws, published up to 1734 when the Swedish Riksdag issued the Law of the Swedish Realm. 30 special copies, numbered I to XXX, issued for the author: each copy containing 14 original leaves from early law books dating from 1607 to 1688. 132 pp., 13 x 9. Broderna Lagerstrom, Stockholm, 1915.

1634

- 47A. A LEAF FROM THE FIRST ENGLISH TRANSLATION OF AMBROISE PARE, 1634. Text by Edmund E. Simpson, M. D. 12 pp., 13 x 8¾, orange paper wrappers, with ivory paper label. 85 copies printed at The Blackwood Press, Edmund E. Simpson, Printer, Sacramento, California, 1970.

1755-1759

- 55A. THE FABLES OF JEAN DE LA FONTAINE, by Frances J. Brewer. With a full page illustrated leaf and a leaf of text from the Memorial Edition of the *Fables Choiesies*, illustrated by Jean-Baptiste Oudry and printed in Paris by Charles-Antoine Jombert, 1755-1759. 8 pp., 16¼ x 11¼, grey wrappers in marbled board slipcase. 125 copies printed for Dawson's Book Shop, Los Angeles, by Saul & Lillian Marks at their Plantin Press, Los Angeles, 1964.

1755 & 1828

- 55B. DR JOHNSON AND NOAH WEBSTER: TWO MEN AND THEIR DICTIONARIES, by David Littlejohn. Illustrated with a matched pair of original leaves from *A Dictionary of the English Language* by Samuel Johnson, A. M., (1755) and *An American Dictionary of the English Language* by Noah Webster, LL.D. (1828). 96 pp., 12½ x 10, bound in gold decorated light blue paper boards, dark blue cloth spine. 500 copies printed for The Book Club of California by Grabhorn-Hoyem, San Francisco, 1971.

1757

- 55C. THE ANNOTATED EBERSTADT CATALOGS OF AMERICANA, in 4 vols., including index, Nos. 103 to 138, 1935-1956. Introduction by Archibald Hanna Jr., Librarian, Yale Collection of Western Americana. Index by Karl Brown, former editor and bibliographer, New York Public Library. Edition deluxe limited to 90 signed sets, with an original leaf from the rare first edition of the first history of California, Venegas *Noticia de la California*, Madrid, 1757, tipped in Vol. I, after the half-title. Vol. I, catalogs 103 to 121, 918 pp., 9 x 6, bound in maroon cloth, with maroon leather spine. Argosy-Antiquarian Limited, New York, 1965.

1792-1795

- 60A. EXTRA POSTEN, 1792-1795, by J(ohan) Viktor Johansson. Studies in Swedish history of the press and literature in the 1790's. Inserted in each copy an original number of the journal *Extra Posten*. 2 vols., XVI, 304 pp., (4) 190 pp., 9 x 6¾. About 500 copies printed, Goteborg, 1936.

1810

- 62A. THE HISTORY OF PRINTING IN AMERICA, with a biography of printers and an account of newspapers, by Isaiah Thomas, LL.D. Edited by Marcus A. McCorison from the second edition. With an original leaf from the first edition, Worcester, 1810. 676 pp., 9½ x 6¼, bound in blue cloth boards, in tan paper slip-case. 1950 copies printed for the Imprint Society, Barre, Massachusetts, by The Stinehour Press in Lunenburg, Vermont, 1970.

1824

- 62B. POETICA TYPOGRAPHIA JOHNSONIANA, with an original leaf from John Johnson's *Typographia*, 1824. Preface by D. R. F. (Donald R. Fleming). 28 pages, 7 x 5, brown paper wrappers. 75 copies printed by Kathi and Don Fleming at The Press of the Golden Key, Piedmont, California, 1959.

1824

- 62C. J. JOHNSON, TYP., oddments from his *Typographia, or the Printers' Instructor*, 1824, with an original leaf therefrom, by Emerson G. Wulling. 24 pp., 7 x 4¾, paper wrappers. 396 copies printed by Emerson G. Wulling at his Sumac Press, La Crosse, Wisconsin, 1967. (One of 60 Keepsakes enclosed in a slip-case entitled *A Memorial Keepsake, Paul A. Bennett, 1897-1966, The Typophiles.*)

1855

- 64A. ONE PRECIOUS LEAF FROM THE FIRST EDITION LEAVES OF GRASS, by Walt Whitman. With *Walt Whitman's Monuments: A Letter Written in Camden on the Twenty-seventh Anniversary of His Death*, by Guido Bruno. 24 pp., 12¼ x 9½, full morocco. 47 numbered copies published for 47 Lovers of Whitman by The Bennett Book Studios, Inc., New York, 1930.

1878-1883

- 66A. THE BIRCH BARK POEMS OF CHARLES F. LUMMIS by Dudley Gordon. With an original printed leaf from the *Birch Bark Poems* published in the period 1878-1883. 30 pp., 2½ x 3, cloth boards. 300 copies printed by Karen and Susan Dawson, Pasadena, California, 1969.

1879

- 66B. THE WILLOW DALE PRESS, 1879, by Carey S. Bliss. With notes on the history of the amateur press in California. With an original edition of the pioneer newspaper, *The Willow Dale Press*, in pocket at end. 22 pages, 9 x 6¼, parchment paper boards, black cloth spine. 132 copies printed for Dawson's Book Shop, Los Angeles, by Pall W. Bohne, Bookhaven Press, Rosemead, California, 1975.

1892

- 66C. A NOTE BY WILLIAM MORRIS ON HIS AIMS IN FOUNDING THE KELMSCOTT PRESS. Together with a short history and description of the Press, by S. C. Cockerell, reprinted by *Philobiblon* to celebrate the centenary of the birth of William Morris 1834:1934. Large paper edition extra illustrated with a leaf of Kelmscott printing. (Copy seen has a trial page from *The Golden Legend*, 1892.) 32 pp., 12½ x 9¼, ochre boards with red linen back. London County Council School of Arts & Crafts, London, 1934.

1892

- 66D. A TYPOGRAPHICAL DIVERTISEMENT FOR THE JOINT MEETING OF THE ZAMORANO CLUB AND THE ROXBURGHE CLUB OF SAN FRANCISCO, LOS ANGELES, 1966. A note by Robert Grabhorn and Andrew Hoyem, together with "Thorstein Veblen on conspicuous waste generally & Kelmscott books particularly," reprinted from Thorstein Veblen's *The Theory of the Leisure Class*, 1899. With an original leaf from the Kelmscott Press edition of *The Golden Legend*, 1892. 16 pp., 11¾ x 8¾, self-covers. 116 copies printed by Grabhorn-Hoyem, San Francisco, 1966.

1901-1916

- 69A. C-S THE MASTER CRAFTSMAN. An account of the work of T. J. Cobden-Sanderson by Norman H. Strouse. Cobden-Sanderson's partnership with Emery Walker by John Dreyfus. Each copy has two leaves of Doves Press printing as follows: 12 copies with a Bible leaf on vellum and a quarto Doves leaf on vellum; 75 copies with a Bible leaf on paper and a quarto Doves leaf on vellum; and 242 copies with a Bible leaf on paper and a quarto Doves leaf on

paper. 56 pp., 15 x 10, brown Cockerel paper boards, vellum spine. 329 copies printed by Leonard F. Bahr at The Adagio Press, Harper Woods, Michigan, 1969.

1931-1965

- 73A. IN MEMORIAN, EDWARD GRABHORN, 1889-1968. Essay by David Magee, with eight leaves from various books printed at the Grabhorn Press between 1931 and 1965. 24 pp., 16 x 11½. Tan paper boards with green linen spine. 150 copies printed for The Roxburghe Club of San Francisco by Robert Grabhorn & Andrew Hoyem, San Francisco, 1969.

1931

- 73B. A DESCRIPTIVE BIBLIOGRAPHY OF THE BOOKS PRINTED AT THE ASHENDENE PRESS MCCCCXCV-MCMXXXV, The Printer's foreword by C. H. St J. H. With a specimen page from the 1931 edition of *Les Amours Pastorales De Daphnis Et Chloe*. 196 pp., 13⅛ x 9; plus 10 collotype plates and eight leaves of specimen pages not included in the pagination. Only the specimen page from the *Daphnis Et Chloe* is original, the others are accurate resettings of the originals. Bound in full brown calf, design in gold on front cover, title in gold on spine. 390 copies printed at Shelley House, Chelsea, by C. H. St J. Hornby, 1935.

1959-1960-1962

- 75A. A GRABHORN JAPANESE PRINT, with explanatory text by Robert Bell and a Japanese print from one of the first three Japanese print books printed by the Grabhorn Press for The Book Club of California: either *Figure Prints of Old Japan*, 1959, or *Landscape Prints of Old Japan*, 1960, or *Ukiyo-e "The Floating World,"* 1962. Four-page folder, 15 x 10. 125 copies printed by Alfred Kennedy, San Francisco, for presentation by Robert Bell, Mark Hanrahan and Alfred Kennedy to the members of The Zamorano Club of Los Angeles and The Roxburghe Club of San Francisco attending a joint meeting of the two clubs in San Francisco, September 18 & 19, 1976.

Frank Norris' Letter to F. B. Millard

By ROBERT A. MORACE

DESPITE HIS OWN feigned surprise, Frank Millard must have known how his readers would react to his article in the 26 December 1896 issue of the San Francisco *Examiner*. In that article Millard, *The Examiner's* literary critic, had begun a three-part discussion of "The Great American Novel" by denying that the popular William Dean Howells merited the title of Great American Novelist, for, he wrote, "are not the sayings and doings of Howells' people the same in most essentials as those you meet on the sidewalk, in the office and in the street cars."¹ The second week he calmly eliminated Henry James, Mary E. Wilkins and Marion Crawford, and on 10 January 1897 added Frank Stockton, Hamlin Garland, Frances Hodgson Burnett, Stephen Crane and others to his list of ineligible. Although the series was finished, Millard's readers clearly were not, and, consequently, on 17 January he published an "addendum" which included his own final comments and a selection of the many letters he had received since the 26 December article had incited some of his readers to come to Howells' defense and had inspired others to suggest candidates of their own.

Included among the letters of such unlikely literary critics as "Vivisectionist," "Alumnus," "True Romance" and "One of Your Subscribers" was one written by Frank Norris, then the sub-editor, under John O'Hara Cosgrave, of the San Francisco *Wave*.² Although during his two years with *The Wave* Norris never directly referred to The Great American Novel question which had first been raised in 1868 by John DeForest,³ those points made in the letter are nonetheless common to the critical theory he propounded during his *Wave* period, and, in fact, throughout his life. Norris found in Wallace's *Ben Hur* the same elements he admired in the novels of Emile Zola: "tremendous drama," "vast scenic background" and an original point of view. He often mentions Howells in his *Wave* criticism, but his judgment of the arch-Realist was never consistent; at times, as in his letter to Millard,

he praises Howells for his truthfulness and willingness to tackle "the serious problems of American life," but at other times he animadverts Howells and Howellsian Realism for their merely detailing "teacup tragedies."⁴ Four years after leaving *The Wave*, he returned to the problem of The Great American Novel in "The National Spirit: As It Relates to the Great American Novel" (Boston *Evening Transcript*, 5 February 1902, p. 17), an essay in which Norris again rejects any reductive solution to a problem that, as Philip Roth's recent novel clearly, and humorously, shows, is with us still.

Literary Editor, "Examiner": There are two ways of considering the question of the "great American novel." One as to the best novel produced by an American author, and the other as to the novel which is the most thoroughly American in its tone and most aptly interprets the phases of American life.

If one should ask the question, Which is the best novel yet produced by an American author? the answer should be, I believe, Lew Wallace's "Ben Hur."

If the question were, Which novel is the best interpretation of American life? I hold that the correct response must be, Mr. Howells' "A Modern Instance."

These two novels were conceived and executed along such entirely different lines, and according to such opposing theories of literary art, that no comparison, with a view of determining their respective merits, is possible. They can only be contrasted.

I think the quality of "Ben Hur," which more than anything else raises it to the class of great novels, is its vivid descriptions of dramatic action. Most readers are apt to be deceived by the idea that the originality shown in the choice of subject is its greatest charm. They prefer to believe that "A Tale of the Christ," told in the form of a novel, is in itself a conception of genius. But such tales have been written before and have not excited great popular interest, while from the point of view of literary art nothing is more unoriginal and hackneyed than the narrative of the New Testament. The scenes that have made "Ben Hur" great are not those of the Nativity, or the Crucifixion, or the Miracle, but those of the sea fight with the pirates, the finding of Ben

Hur by his mother and sister at the time when these latter were lepers, and the whole scene of the circus that culminates in the chariot race.

It is the tremendous drama of the book that has made it so famous, the gorgeous scenes of life and movement and color—the vast scenic background against which vivid and significant action, hurried and intense, is wrought out.

"The Modern Instance" is great because it is true, relentlessly and remorselessly true to American life. Mr. Howells has very clearly conceived of some of the great crying evils of Americanism and followed them out to their logical conclusion in his characters. He has treated in the various parts of his story the serious problems of American life—the problems of politics, of divorce, of journalism, of marriage, and of social caste—with a consistency and a plausibleness that are convincing beyond any possibility of doubt, and with a thorough technical knowledge of the novelist's trade that in my opinion places the book among the masterpieces of fiction.

NOTES

1. Millard's series appeared under the heading "The Great American Novel" in the Sunday issues of the San Francisco *Examiner*: 27 December 1896, p. 34; 3 January 1897, p. 35; 10 January 1897, p. 34; the "addendum" appeared under the heading "What Is Our Greatest Piece of Fiction: Romance Readers Discuss the Matter Learnedly and Interestingly," 17 January 1897, p. 30.

2. An interesting and useful discussion of the literary criticism published in *The Wave* of American novels is André Poncet's "Aux Sources Du 'Great American Novel,'" *Annales de la Faculté des Lettres et Sciences Humaines de Nice*, Numéro 3 (1968), [35]-54.

3. John DeForest, "The Great American Novel," *The Nation*, VI (1868), 27-29. Critics of the 1890s, including Howells, often discussed or referred to the chimerical Great American Novel, and several months after Millard's series, C. A. Duniway in *The Wave* of 6 November 1897 and an anonymous reviewer in the San Francisco *Chronicle* of 10 October 1897 felt compelled to deny popular claims that S. Weir Mitchell's novel about the American Revolution, *Hugh Wynne*, was its embodiment.

4. "Zola as a Romantic Writer," *The Wave*, XV (27 June 1896), 3. This article is unsigned but nonetheless clearly attributable to Norris; it was first attributed to him by Franklin Walker in "Frank Norris: A Biography" (Ph.D. diss., University of California, 1932).

Robert A. Morace, Department of English, University of South Carolina. Columbia, South Carolina.

Elected to Membership

THE TWO classifications of membership above Regular Membership are Patron Memberships, \$125 a year, and Sustaining Memberships, \$50 a year:

New Sustaining Members:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
RICHARD A. MANUCK	Stanford	John Borden
HARRY VALENTINE	Ventura	Georges J. Houle
UNIVERSITY OF GEORGIA	Athens, Georgia	Herbert C. Caplan

The following have changed from Regular to Sustaining Membership:

HAROLD EDELSTEIN	Berkeley
GARY KURUTZ	San Francisco
JOHN L. LEVINSOHN	San Francisco
MRS. J. P. NEVIN, JR.	Menlo Park
CARL F. YUENGER	Denver, Colorado

The following have been elected to Membership since the publication of the Summer News-Letter:

<i>Member</i>	<i>Address</i>	<i>Sponsor</i>
WENDY BENDER	Sooke, B.C.	Madeleine S. Rose
WALTER FILLIN	Rockville Centre, N.Y.	J. Terry Bender
STEPHEN GREENE	West Dever, Vermont	Florian Shasky
GEORGE HILL	Santa Clara	Madeleine S. Rose
KENNETH KARMIOLE	Santa Monica	D. Steven Corey
ABE LERNER	New York, N.Y.	Valenti Angelo
JAMES E. LORSON	Hacienda Heights	David L. Henson

Reviews

The Ashendene Press Descriptive Bibliography: a facsimile. Alan Wofsy's latest facsimile production is noteworthy for several reasons. For *one*, it is unique. In an Afterword, Florian Shasky, Club member and Librarian of Special Collections at Stanford University, has contributed an addition and correction which includes all of the known errors and omissions. And Ty Harmsen, Librarian at Occidental, has included his bibliography of the works on or about St. John Hornby and, in addition, an added notice after the book had been in the press. *Two*, the book is handsomely reproduced throughout in four colors and it is cased in a fine blue cloth stamped in gold. And *three*, the production of this facsimile has the "blessings" of the Hornby family. This edition is slightly smaller than the original (92% of its original size) and has 224 pages with 36 plates including the photographic illustrations of the bindings which are reproduced almost as well as the original. The edition is limited to 375 copies and can be had through your own book dealer for \$75 plus tax, where this applies, or through the publisher, Alan Wofsy Fine Arts, 150 Green Street, San Francisco 94111.

ALBERT SPERISEN

Space in this corner of the *Quarterly* is usually reserved for reviews of books distinguished by fine design and printing, or those whose subject matter is close to the heart of The Club, such as typography. Occasionally, we make an exception and such is the case with Dorothy L. Whitnah's new book, *An Outdoor Guide to the San Francisco Bay Area*, published by Berkeley's Wilderness Press (1976) at \$6.95. This is a paperback whose design and execution are better than run-of-the-trail guides but which, nevertheless, are not of such quality that they will make headlines in the *Penrose Annual*. A readable typeface on crisp white paper in a format suitable for stuffing into one's old musette bag are factors still insufficient to transform a guidebook into a true *vade mecum*. But coupled with a clear and informative prose style, illuminated by black and white photographs and sketch maps, this becomes a very attractive Baedeker, indeed, for the booted set. The Club's ex-Secretary, turned author, knows Mount Tamalpais—to take just one example—the way Margot Doss knows San Francisco or Shirley Sargent knows the Yosemite Valley. And Dorothy Whitnah shares her knowledge in a pleasant, no-nonsense style. Slanted particularly for hikers rather than boaters or bikers, the text is particularly good on Mt. Tam and Marin County, but no slouch on East Bay and Peninsula trails, and describes a few hikes as far away as Sonoma and Napa Counties and the Santa Cruz Mountains. This handy trail companion is most highly recommended for both muscular striders of the Sierra Club sort and for strictly downhill hikers, like this reviewer.

RICHARD DILLON

Library Gifts and Acquisitions

FROM GRANT DAHLSTROM, an extraordinary example of journal printing: his new publication *Hortulus Aliquando*, Number One, Winter 1975-76. This handsomely produced annual horticultural journal is in the fine tradition of book printing which has always been the forte of this outstanding Pasadena printer. It is well illustrated in color and black and white and the articles on *A Renaissance Botanist: Leonardo da Vinci* by William A. Enboden, PhD.F.L.S., and the one on the flowering trees, the so-called Coral Tree, *Erythrina in Southern California*, sets the stage for a successful and exciting publication. Grant Dahlstrom writes: present copy \$2.50; the next issue will be larger at \$5.00.

And our thanks to Franklin Gilliam, a Director of the Club, for a copy of Frederick William Reids remarkable calligraphic book, *A Swell of Poems*, written by the poet-calligrapher. This large 48-page almost square book is truly elegant and it is the first production of the La Operina Press, named for the great 16th century master letterer, Vincinteno. This is the finest calligraphic book we have seen and the poems match its production.

And speaking of "firsts," the Club has purchased a remarkable first production, a printing effort of a father-son team, Leo and Eric Holub, who have arrived "fully grown." This beautifully and tastefully designed booklet—unusually well illustrated—is titled, *The Great San Francisco Fire*, as remembered by Helen Hillyer Brown. Obviously, the production of this work was underwritten—it could not be produced for sale at the price of \$2.00 plus tax! This is the "buy" of the year.

Our thanks to Matt Lowman for a copy of The Newberry Library's "An Uncommon collection of Uncommon collections," being the second printing (the first in 1970) of the rare holdings of this "uncommon" library.

And thanks, too, to Director Mrs. David Potter for the privately printed obituary on Jackson Burke, former Californian and great collector of books on printing. (His library was sold by Dawson's of Los Angeles who produced a notable catalogue as noted in these pages some issues back.) Jackson Burke was for many years associated in printing and in the printing industry in San Francisco where he first established his own private press. In later life, he and his wife developed possibly the finest private collection of Japanese art in America. He died after a long illness last year.

And our quarterly thanks to Lawton and Alfred Kennedy for their latest production of The Friends of the Bancroft Library, *Una and Robin*, by Mable Dodge Luhan

and edited with a foreword by Mark Shorer. This is number 24 in a series of outstanding Keepsakes produced by the Kennedy's for the Friends.

And not without a note on a Centennial gift, Lippincott has sent us their *Centennial Reflections*, a nostalgic review showing the publishing scene during the years surrounding the Centennial Exhibition in Philadelphia in 1876, and of their place in it.

From the Rather's, Lois and Clif, an interesting earlier book prompted as a gift to the Club by the new Keepsake, *California Magazines*. Lois writes: "We were much interested and amused by the Little magazine keepsake. We had, as a matter of fact, done a similar round-up as one of our earlier books" . . . and with that, she graciously presented the library with their *Some "Little" Magazines*, produced by them in 1971. Their selection runs the gamout from *The Lark*, 1895 and spot-skips through the 'teens and up to *Contact* in the 1960's. Lois managed a most interesting group produced by the Distaff Side.

The Library has purchased another unusual book in the field of printing history—*The Early Oxford Press*, a bibliography of printing and publishing at Oxford, 1468-1640. This book was published at the Clarendon Press in Oxford, 1895 and compiled by Falconer Madam. This copy is series 201 to 322 and contains three original printed leaves from 16th-century Oxford books.

Exhibit Notes

FOLLOWING OUR first long distance show (and our first 3-month exhibition)—the work of Toni Savage and Rigby Graham, two indefatigable private press printers in Leicester, England—The Club introduces another "first" in exhibitions. This is a showing of a collection of broadsides produced by 16 different American typographer-printers and one Englishman, on themes of the American Revolution. This unusual collection was published by the William James Association of Santa Cruz, California, in an edition of 200 copies for \$267 plus tax where this applies. The sheets have been printed on a English handmade paper, 15 x 21 inches and housed handsomely in a cloth portfolio. This incredible production is a gift to The Club from Jack Stauffacher and our special thanks to him for this double treat.

Publication Notes

THE BOOK CLUB's Spring publication, *Growing New Roots*, was an original work featuring 14 previously unpublished wood engravings and an essay by the artist and author Clare Leighton. Her text described experiences as an immigrant to America and the engravings enhanced her impressions. The extent of her writings and illustrations was recorded in a check list by William J. Fletcher. The book was limited to 500 copies signed by Clare Leighton and was printed by Lawton and Alfred Kennedy. Despite the larger than normal edition, only a very few copies remain available at \$12.50 per copy plus appropriate sales tax.

Richard H. Dillon is the author of the Club's publication for the Fall. His *Images of Chinatown* chronicles the photographic work of Louis J. Stellman, a disciple of Arnold Genthe. Although Genthe's reputation is well established, Stellman's photographic portrayal of Chinatown is nonetheless equally distinguished in terms of his documentation of the mystery and drama of Chinatown. Dillon's narrative is a new assessment of Stellman's importance and is highlighted with reproductions of his rare photographs of post-Genthe Chinatown. The book will be ready approximately October 1st according to printer Adrian Wilson. The announcement will be mailed shortly.

A new and revised edition of Valenti Angelo's bio-bibliography will be issued by The Club for Christmas 1976. The original edition was printed in 1972 and limited to only 60 copies. Anne Englund has corrected and made additions to the bibliography of books illustrated by Valenti Angelo. Multi-colored reproductions of Valenti's illustrations for the Grabhorn Press and other publishers will be featured. Several initials will be hand illuminated in gold by the artist. Printing of this opulent Christmas book is underway at Andrew Hoyem's Arion Press and will be available in plenty of time for Christmas giving.

Approximately concurrent with the mailing of the *Quarterly*, The Club expects to mail the announcement of an extra publication. The Book Club, for the third time, has joined with the Typophiles in a publication. *William Caxton and His Quincentenary* by John Dreyfus provides a charming historical review of Caxton's contribution to the art of printing and is derived from an address presented by Mr. Dreyfus in November 1975 at the Grolier Club as part of the series, Heritage of the Graphic Arts. The Club's edition will have a separate title page and will be priced at \$6.00 plus appropriate sales tax.

Serendipity

The *Tenth California Antiquarian Book Fair* will be held September 16, 17 and 18 in the Grand Ballroom of the Fairmont Hotel in San Francisco. 83 dealers (including 16 from abroad) will be exhibiting a wide range of items—all of them for sale—which, in addition to printed books and manuscripts of all periods and in just about every field, will include old master and modern graphics, original drawings and paintings and autographs. This will be the largest antiquarian book fair ever held in San Francisco.

An exhibit featuring the works of Adrian Wilson, Book Designer, Printer and Author will be on display at The Bancroft Library from September 26 through November 24, 1976.

Members and their friends in the Oyster Bay, New York area will have an opportunity to view The Club's *Bookplate Exhibit* during the month of September at the Oyster Bay-East Norwich Public Library.

From the University of Arizona Library and Graduate School, their first printing of a series of Bibliographical Papers—Ward Ritchie's *Francois-Louis Schmied, Some Memories and a Bibliography*. This important contribution, as a matter of record, the first bibliography of this most noted of book color printers, together with Ward's memories as an apprentice to that noted man in the 1930's, is a "must" for any printing library. Unfortunately, Ward had nothing to do with the printing or the design of this work—Copies may be had from Dawson's Book Shop in Los Angeles.

WE ARE PLEASED to report that the change from mailing the *Quarterly* in envelopes to a wrap around cover was apparently a great success—at least, we had only one report of damage in transit, which also happened when envelopes were used. The main aspect, namely cost, was an unqualified success. When using third class mail, it cost The Club \$125, whereas using the bulk rate for Non-Profit Organizations, the cost was only \$17.00. When this difference is multiplied by four, the savings is quite significant.

Members are reminded that Memorial Gifts are gratefully received by The Club. Suitable acknowledgment is sent and the funds are used to augment the Library Fund.

A WARNING! The Basilisk Press of England has announced a facsimile edition of the *Kelmscott Chaucer*. The announcement included three sample pages of the facsimile reproduction—these might more aptly be called “forgeries” in that the bite of the letterpress impression alludes to the original, the paper used is a reasonably accurate reproduction of the original, AND the pages are the exact size of the original. If any of these pages (pages 43 and 260, one of which is backed up with a typical all-type page) are framed, an expert could not distinguish these reproductions from the original leaves!

Fifty-five years of Book Club Executive Secretaries were hosted at a luncheon on June 1st of this year by President Leah Wollenberg. Attending were Oscar Lewis (Secretary from 1921-1946), Betty Downs (1946-1960), Robert Bell (1960-1962), Dorothy Whitnah (1962-1970), Terry Fryworth (1970-1973), Gaye Kelly (1973-present) and Assistant Secretary Madeleine Rose (1967-present). Member Mark Hanrahan is preparing an “oral history” report on the gathering which we expect to publish at a later time.

From the 1948 Keepsake Series *Letters of the Gold Discovery*—Item No. 6—W. D. M. Howard of San Francisco to B. T. Reed—was offered for sale in a recent catalogue of Toni Savage and Rigby Graham, two indefatigable private press printers in Lei-Robert A. Morace, Department of English, University of South Carolina. Columbia, South Carolina.

The above item should read as follows:

From the 1948 Keepsake Series *Letters of the Gold Discovery*—Item No. 6—W. D. M. Howard of San Francisco to B. T. Reed—was offered for sale in a recent catalogue for \$5.00. *California as an Island* issued in 1972 at a cost of \$55.00 had a selling price of \$160.00. And the *Hundredth Book* published in 1958 for \$30.00 now sells for \$135.00.

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There have been signed, numbered books before; there have been limited printings of photographic books, too; but never has the same artist taken and developed the photographs, designed the book, made the color separations and plates, and done all the presswork with his own hands. This was Richard Kauffman's dream, now realized in *Headlands*, in which each stage of production helps create his own unique interpretation of what he saw and photographed.

Mr. Kauffman's works have been exhibited in one-man shows at the Palace of the Legion of Honor, the De Young Museum, The San Francisco Museum of Art, the Los Angeles County Museum, the George Eastman House, and a travelling exhibit produced by the Smithsonian Institution. His photographs previously have appeared in two Exhibit Format volumes: *Gentle Wilderness: The Sierra Nevada* (1964, The Sierra Club) and *Primal Alliance: Earth and Ocean* (1971, Friends of the Earth). It is from the latter book that the photographer has selected his favorite photographs and printed them himself from new, greatly enlarged plates.

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